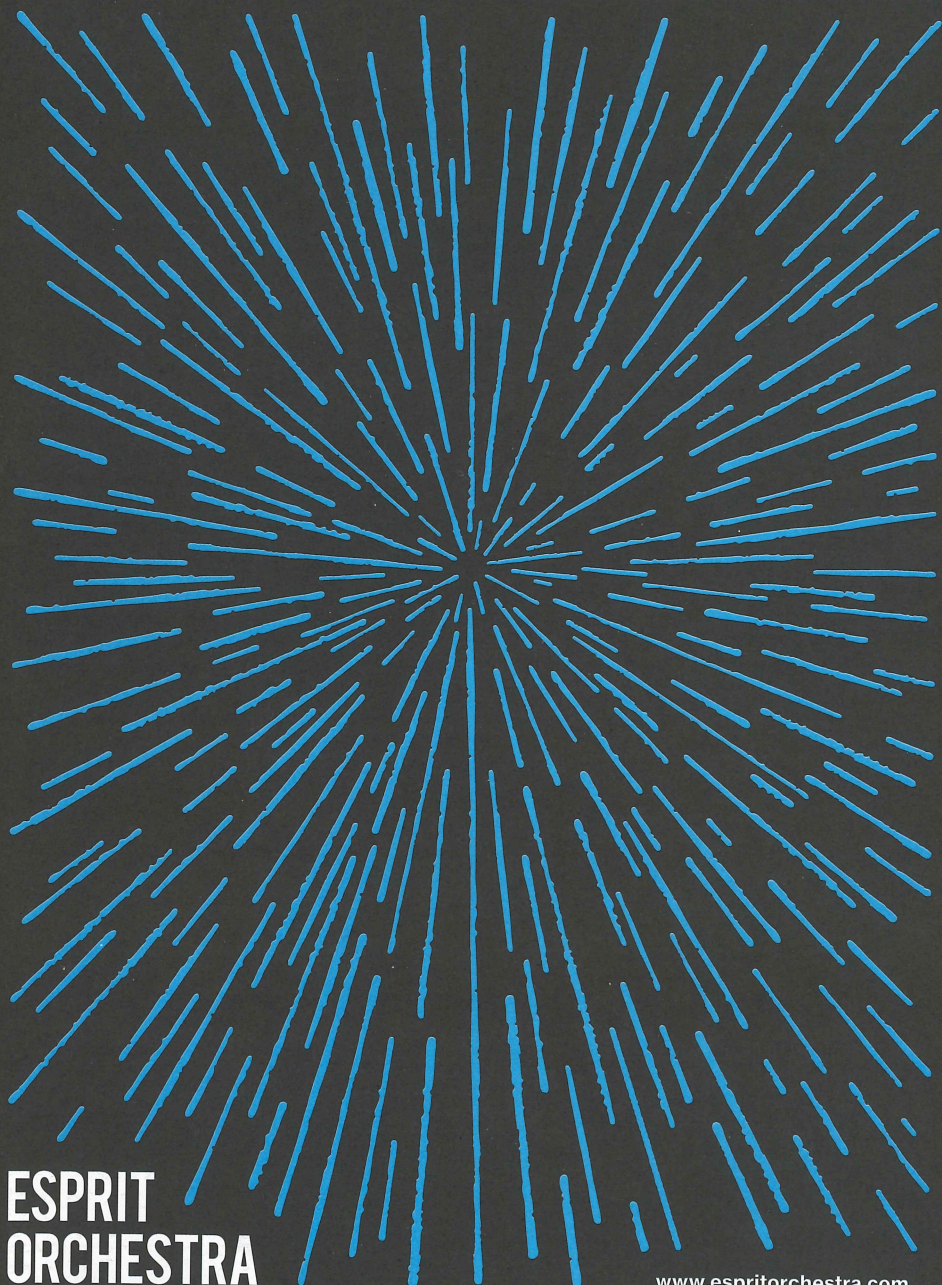


**Esprit
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2013-2014
Season**

**Alex Pauk,
Music Director
& Conductor**

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www.espritorchestra.com

In launching Esprit's next 30 years, we are embarking on new ventures as well as reprising repertoire worthy of being heard again by Esprit audiences. Music new to our scene is especially important in our programming, keeping audiences and musicians up to date with the latest trends in orchestral music.

A handwritten signature in white ink, reading "Alex Pauk". The signature is fluid and cursive, with the first letters of "Alex" and "Pauk" being capitalized and prominent.

Alex Pauk, Founding Music Director & Conductor

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We'll focus special attention on three young Canadian composers having great success living and working abroad. All three have been commissioned to compose new pieces. Composer/conductor Samy Moussa, winner of the 2013 Siemens Composition Prize, lives in Berlin and is a fast-rising star whose music opens our season. He'll also conduct the premiere of his new work in January. In May we'll premiere new pieces by New York-based Zosha Di Castri and London-based Christopher Mayo and we'll also feature a work by Zosha on our January concert.

The world premiere of *O Gamelan* by José Evangelista sets the pace for our fascinating November concert of music for gamelan and orchestra plus orchestral music influenced by gamelan. The Evergreen Club Contemporary Gamelan is guest ensemble.

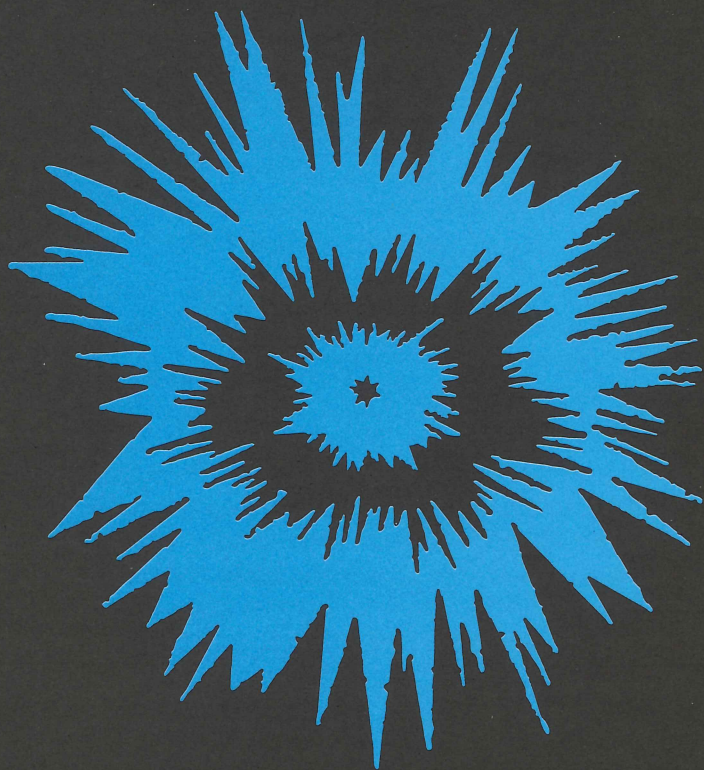
By popular demand, the spectacular violist Teng Li joins us in October for a repeat performance of Schnittke's viola concerto in a concert that also features the legendary Claude Vivier's mystical and mysterious *Zipangu*.

Influential composers from both sides of the Atlantic, R. Murray Schafer and Louis Andriessen, are represented – Schafer with a piece reflecting his marvelous sense of humour and Andriessen, with his most recent orchestral work, commissioned to celebrate the 125th Anniversary of Amsterdam's Royal Concertgebouw Orchestra in November 2013. Our line-up also includes music by the South Korean composer Unsuk Chin, and English composers Gabriel Prokofiev and Mark-Anthony Turnage.

Added excitement and interest comes through our collaborations with the University of Toronto Faculty of Music in their New Music Festival and with Koerner Hall in the inaugural 21C Music Festival. Join us for all four subscription concerts this season to experience and explore the best orchestral music being written today.

Esprit Orchestra is Canada's only full-sized orchestra devoted exclusively to performing and promoting new orchestral music. Formed in 1983 by Music Director and Conductor Alex Pauk, this innovative Toronto-based orchestra commissions, performs and promotes new Canadian music within an international context through its annual concert series and outreach and educational programs. Every season, Alex Pauk and his 65-member orchestra collaborate with outstanding soloists and ensembles to give audiences spine-tingling performances of contemporary classical music in the acoustically acclaimed Koerner Hall at the Royal Conservatory of Music in the TELUS Centre for Performance and Learning.

New Era Launch



**Thursday,
October 24,
2013**

**KOERNER HALL
at The Royal Conservatory
in the TELUS Centre for
Performance and Learning
8:00pm Concert;
7:15pm Pre-concert talk**

**Tickets: by phone
416.408.0208 or online at
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**Samy Moussa — *Gegenschein*, study #3 for large orchestra &
Zodiaklicht, study #4 for large orchestra**

R. Murray Schafer — *No Longer Than Ten (10) Minutes*

Claude Vivier — *Zipangu* for 13 strings

Alfred Schnittke — *Concerto for Viola and Orchestra*

Alex Pauk conductor; Teng Li *viola*

Samy Moussa composes in orchestral space like a painter varying the structure of the canvas by changing brush strokes and intensity of colour, meshing lines and blocks of sound to create sonic clarity and recognizability. Vivier's extraordinary melody in *Zipangu* is continuously transformed through imaginative changes of string colours and blurred harmonic textures to produce a transcendental experience. *No Longer Than Ten (10) Minutes* reveals Schafer's marvelous sense of humour through a masterful composition – a tongue-in-cheek comment on the resistance to new compositions considered too long for anyone's good. Schnittke's powerful response to a lifetime of dynamic social and political forces in Soviet Russia abounds in musical influences and references conveyed through the intense virtuosity demanded of the soloist and orchestra.

O Gamelan



**Sunday,
November 17,
2013**

**KOERNER HALL
at The Royal Conservatory
in the TELUS Centre for
Performance and Learning
8:00pm Concert;
7:15pm Pre-concert talk**

**Tickets: by phone
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**Commission Sponsor:
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José Evangelista — *O Gamelan for orchestra**

Chan Ka Nin — *Éveil aux oiseaux* for gamelan & ensemble

André Ristic — *Projet «Peuple»* for gamelan & ensemble

Lou Harrison — *Threnody for Carlos Chavez* for viola & gamelan

Alex Pauk — *Echo Spirit Isle* for orchestra

Claude Vivier — *Pulau Dewata* (arr. for orchestra by Scott Good)

Alex Pauk conductor; Evergreen Club Contemporary Gamelan; Douglas Perry viola

The Evergreen Club Contemporary Gamelan expands and develops gamelan repertoire by interspersing traditional Indonesian techniques with contemporary Western ones. In the works by Chan, Ristic and Harrison, their bronze and wooden Indonesian instruments blend with Western ones in an intermingling of global cultural sensibilities. Harrison's piece for solo viola and gamelan, produces an atmosphere of simple, sensuous charm. Pauk's *Echo Spirit Isle*, originally composed for gamelan, takes on new form as a piece for large orchestra. Vivier's *Pulau Dewata* lends itself to varied instrumentations with Good's arrangement of the piece perhaps being the first for full orchestra. Evangelista, an expert in the music of Indonesia and other Asian cultures, combines his compositional expertise with this special knowledge in *O Gamelan*, the concert's touchstone.

*Esprit Orchestra Commission and World Premiere

Strange Matter



**Sunday,
January 26,
2014**

**KOERNER HALL
at The Royal Conservatory
in the TELUS Centre for
Performance and Learning
8:00pm Concert;
7:15pm Pre-concert talk**

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**Commission Sponsor:
The Koerner Foundation**

Samy Moussa — New Work*

Peter Ruzicka — *Satyagraha* (version for small orchestra)

Zosha Di Castri — *Strange Matter* for ensemble

Gabriel Prokofiev — *Cello Concerto* (3rd movement)**

Unsub Chin — *Graffiti****

**Alex Pauk conductor; Bryan Cheng cello; Samy Moussa
guest conductor; Gabriel Prokofiev guest composer******

This concert is produced in collaboration with University of Toronto Faculty of Music – New Music Festival. “Up”, “down” and “strange” quarks and gluons are presumed to exist in the “strange matter” of physics. Di Castri’s composition parallels this notion with musical materials swirling in her mind (never balancing as expected). London-based Gabriel Prokofiev, grandson of Sergei, with his background as a producer of hip-hop, grime and electro records infusing his composition, is one of today’s most distinctive voices in new classical music. Samy Moussa joins us to conduct the premiere of his new work along with music by Ruzicka. Moussa’s musicianship is rapidly being recognized, appreciated and rewarded internationally. Little known in North America, Ruzicka is a highly regarded German conductor, composer and teacher who has held some of the most important artistic directorships of orchestras, opera companies and music festivals in Europe. In *Graffiti*, Berlin-based Chin celebrates the idea of street art in a kaleidoscopic manner with a piece full of exquisite colour washes, cascades of bells and gongs and urgent brass chords.

*Esprit Orchestra Commission and World Premiere

**North American Premiere

***Canadian Premiere

****Roger D. Moore Visiting Composer at the Faculty of Music



Mysteries



**Sunday,
May 25, 2014**

**KOERNER HALL
at The Royal Conservatory
in the TELUS Centre for
Performance and Learning
8:00pm Concert;
7:15pm Pre-concert talk**

**Tickets: by phone
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performance.rcmusic.ca**

**Commission Sponsor:
The Koerner Foundation**

Zosha Di Castri — New Work*

Christopher Mayo — New Work*

Mark-Anthony Turnage — *Out of Black Dust*

Louis Andriessen — *Mysteriën***

Alex Pauk conductor

This concert is presented in association with the Royal Conservatory of Music as part of the inaugural 21C Music Festival. Esprit takes pleasure being the first to have a new orchestral work from Di Castri following her appointment as inaugural *New Voices* composer with the San Francisco Symphony and New World Symphony. In Mayo's new work, the combination of Esprit with five singers plus extended electroacoustic techniques makes possible a range of sonorities unknown and unpredictable, thus adding to the "mysteries" of the concert. Turnage's piece, jazzy, with energetic rhythms and restless meters, is inspired by Led Zeppelin's *Black Dog* and uses that song's wailing, ecstatic, twisted qualities with the same hard-driving blues element loved by British rockers. Andriessen's *Mysteriën*, written for the 125th Anniversary Concert of the Royal Concertgebouw Orchestra on November 3rd, 2013, profoundly reflects on the human condition, truth, love, death and our place in the cosmos.

*Esprit Orchestra Commission and World Premiere

**North American Premiere

Each concert is preceded by an informative Pre-Concert Chat hosted by award-winning Canadian composer Alexina Louie with composers and guest artists explaining the origins and intricacies of the works being performed. A Q&A session provides an opportunity for audience members to engage with the composers and guest artists.

In addition to our annual concert series, Esprit also reaches out to the community through various education programs. Esprit's *Toward a Living Art* program provides free access to orchestral open rehearsals and performances for students, teachers and parents accompanying student groups.

Our *Creative Sparks* Mentoring and Leadership Program puts composers and performers together with students to coach them in the development and performance of their own compositions. The program culminates with public performances of the compositions at Esprit's *New Wave* Composers Festival.

Esprit Orchestra's annual *New Wave* Composers Festival, with a focus on newly discovered talent, highlights commissioning, performing and promoting brand new music by Canada's best and brightest young composers as well as programming outstanding works from abroad. The *New Wave* festival provides emerging composers from across Canada direct interaction with the public and a wide range of professionals in the music sector.

All outreach activities are free of charge. Support comes from the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, generous individuals, corporations and foundations – in particular, the Mary-Margaret Webb Foundation, the Max Clarkson Family Foundation, the SOCAN Foundation and the Price Family. For more information on education and outreach programs and to contribute to the growth of these programs, visit espritorchestra.com.

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Ticket Policy — 1 — Box office services for Esprit Orchestra are provided by The Royal Conservatory at the Telus Centre for Performance and Learning. Credit card purchases will be charged by The Royal Conservatory. Cheques must be made out to The Royal Conservatory, and received no later than 15 business days prior to the first concert. 2 — Prices advertised on The Royal Conservatory website and the RCM marketing materials include the Koerner Hall Box Office Service Fee (5%) and 13% HST. 3 — Persons holding a senior or under 30 discounted ticket must be prepared to present photo identification upon entry into the concert hall. Persons under the age of 5 will not be admitted entry into Koerner Hall. 4 — All sales are final. No refunds or cancellations. Unauthorized resale of tickets is prohibited. The Royal Conservatory is not responsible for tickets purchased through any unauthorized sales channel and such tickets will not be honoured. 5 — Programs and artists are subject to change. Should an artist be unable to appear, Esprit Orchestra reserves the right to make arrangements for substitute performers. The ticket holder acknowledges and agrees to assume all risks incidental to any performance for which this ticket was issued, whether occurring before, during or after such performance. Everyone, regardless of age, must have a ticket for admission to all seating areas.

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